IFAR reports

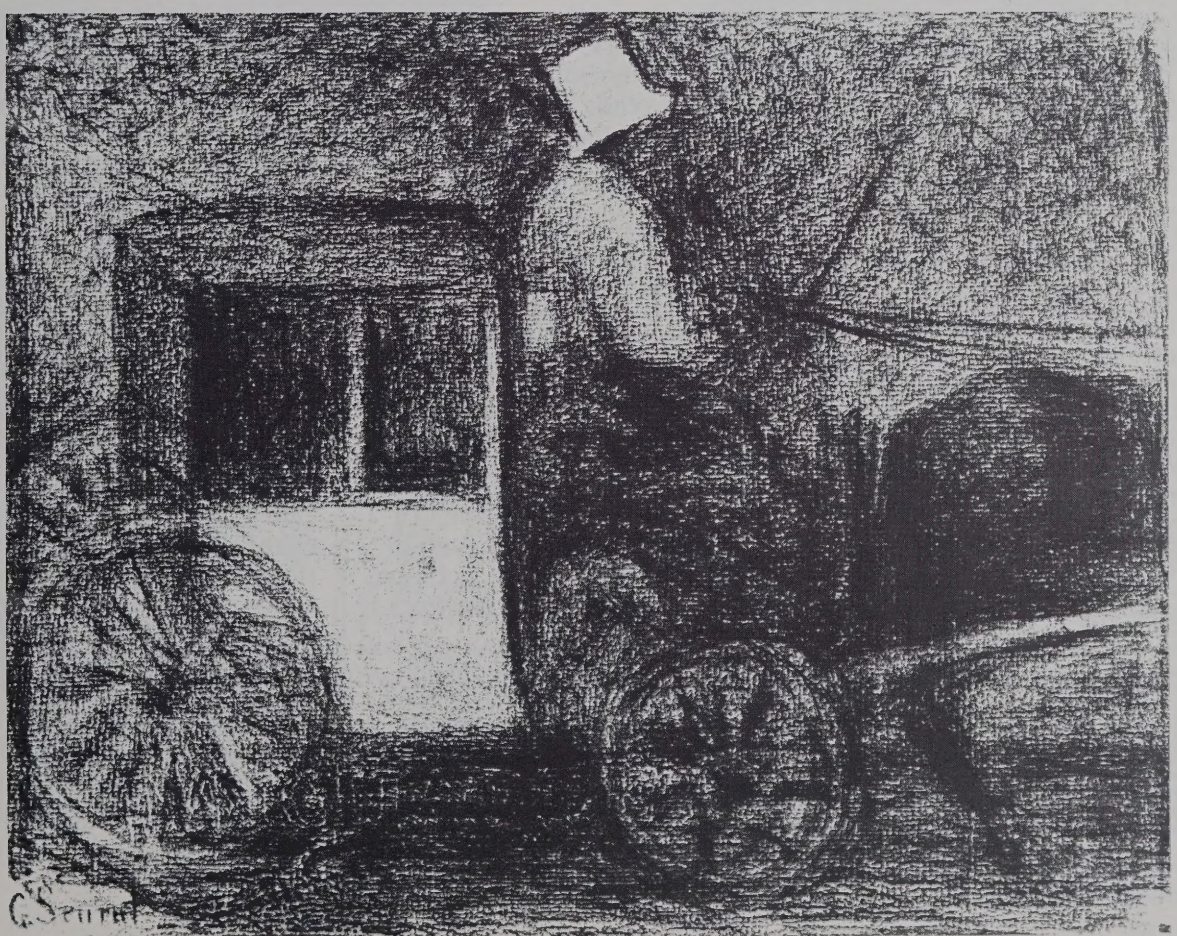
Volume 12, Number 6
June 1991

Formerly the Stolen Art Alert and Art Research News

Seurat Stolen in Paris · Maryland Maentel Theft

"Picasso" Still Life · Egyptian Pectoral in Title Dispute

Recoveries: Picasso, Magritte, Rubens, and More



Georges Seurat, Le Cocher de fiacre, *stolen from the Grand Palais on May 29* *(see p. 22).*

A Problematic Picasso

IFARreports
incorporating *Stolen Art Alert*

Volume 12, Number 6
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In a flurry of excitement and unrestrained enthusiasm a potential "Picasso" purchaser showed up on IFAR's doorstep one morning in May. Time was of the essence. She and her partner, neither art collectors nor dealers, but consultants in banking and real estate, were being offered a 1969 still-life painting, signed "Picasso." The offer was only viable for the next few days and after that would be withdrawn. The purchaser, who had a buyer waiting in the wings, was hoping for an IFAR opinion on the painting's authenticity within twenty-four hours and had decided not to leave New York until she got an answer.

IFAR explained that our examinations normally take a minimum of six weeks depending on the amount of research required, the availability of the expert to examine the work, and the IFAR caseload, but the buyer was undeterred. While looking at the photographs of the "Picasso," IFAR realized immediately that there were serious problems with it, and questioned her further. It is not a documented work and does not appear in Christian Zervos's comprehensive catalogue on the artist. Furthermore, the owner was unable to provide the names of the former owners, which purportedly included a Spanish and a French art dealer.

It was clear that this client and her partner were ready to spend a great deal of money on a painting that might not be genuine, perhaps without even waiting for the work to be examined. Under the circumstances, IFAR felt a certain responsibility to help, and decided to take the work on for an official examination at top speed.

Fortunately, John Richardson, with whom we always consult on questions about Picasso, was in town and agreed to look at photographs of the work first thing in the morning. In the meantime, one of our volunteer researchers, Clara Bronson, was off to the library to try to find some record of this painting in the Picasso literature. There was none.

Mr. Richardson is a Picasso scholar who was a close personal friend of the artist. His critically acclaimed first volume of *A Life of Picasso* was published in February. He has a superb eye. After examining excellent large color photographs of this work, he was convinced that the picture was not by Picasso's hand.

He believes the copyist almost certainly had in mind an original work by Picasso, which is documented in the Zervos catalogue mentioned earlier. Entitled *Vase of Flowers*, it was painted on November 7, 1969 and is considerably larger than the painting in question.

It was immediately apparent to Mr. Richardson that the "Picasso" signature in this copy, with the suggestion of a capital "A," is unlike anything he has ever seen before. In addition, in comparison with the original work, which is vibrant and "explodes with energy," the painting under examination is lifeless, and the brushwork "inert and clumsy." The flower spikes in the Picasso *Vase of Flowers* appear to push beyond the boundaries of the canvas and the thrust of energy is channeled into each of the long flower stalks. The copy has none of the dynamism of the original.

Mr. Richardson stressed that there is no pictorial logic to the picture in question. As an example, there are three flower stems at right which go nowhere and appear as sticks with no blossoms on them. This is uncharacteristic for Picasso

Still Life, *which IFAR believes is a Picasso copy.*

Vase de fleurs, *1969, an original painting by Picasso.*

and as the expert noted, Picasso took liberties with flowers, but here, the copyist simply did not understand what the artist had in mind. Similarly, he observed that the black flower stalk at right in the copy which looks like the backbone of a fish, it "out of tone" with the rest of the work. It is too heavy and clumsy and lurches forward. In addition, the three flowers at left are painted in a child-like manner.

Mr. Richardson observed that even Picasso's most abstract works have this pictorial logic. He pointed out that in the original, the vase with two volutes on either side reads as one configuration. However, in the copy, the volute at left has become separated from the base and has taken the shape of a question mark, while the volute at right has gone off to become the tendril of a plant.

It seems clear from the critical observations of John Richardson, and the fact that there is no verifiable provenance for the twenty-two years since the still life was purportedly executed, that this work cannot be attributed to Pablo Picasso. The picture exhibits serious stylistic weaknesses; and the manner of the signature is unknown to the expert. In addition, IFAR did not find this painting in the major literature on Picasso.

So, how does all this end? Well, the owner was quite angry with IFAR's opinion, and the client, who wished to purchase the "Picasso" with her partner, while appreciative of our efforts to provide her with a prompt verbal opinion (the written report, which requires a great deal of time, came later), remains convinced that the painting is right. Why? Well, she just knows it is, and will try to get a second opinion from a member of the Picasso family. What is IFAR's reaction? We believe that in light of the available evidence and the expert's opinion, that the still life is not by Picasso's hand. However, if any pertinent information turns up that connects this work, either through the provenance or with other documentation, to Picasso, we would be eager to review it. Until such time, we feel we have an obligation to our readership to at least make them aware of this very problematic "Picasso."

Virgilia Heimsath Pancoast

Picasso and Magritte Recovered in New York

Pablo Picasso, Head of a Woman with Golden Earrings *(1943), recovered.*

Fake Picasso substituted for the genuine Woman with Golden Earrings.

Thief Replaced Originals with Forgeries

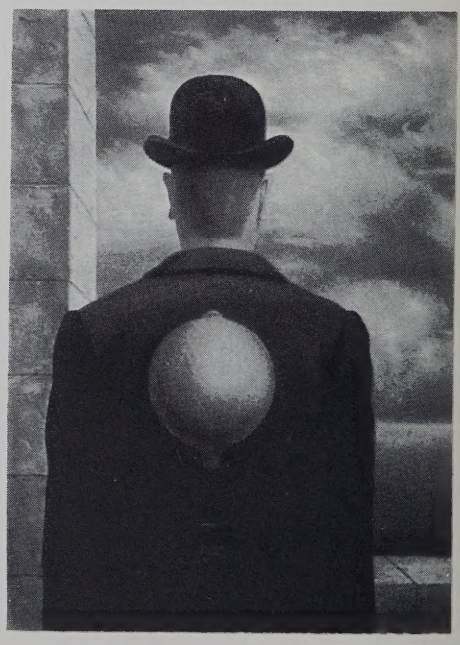
Pablo Picasso's *Head of a Woman with Golden Earrings*, a portrait of Dora Maar dating from 1943, was recovered by police in New York City on May 30. René Magritte's *Sans Famille*, stolen from the same apartment, was recovered the following day. Both pictures were stolen sometime in the 1980s from the home of Emily McFadden Staempfli, who died last February. In her later years, Mrs. Staempfli, who was divorced from art dealer George Staempfli, was an invalid, unable to care for her possessions. After her death, it was discovered that two pictures in her collection, the Picasso and Magritte, had been replaced by copies.

The estate filed a claim with the insurance company, Chubb & Son, who then retained IFAR's Authentication Service to examine the "Picasso" and "Magritte." The Picasso, originally painted on brown paper, had been replaced by an oil on canvas which matched the dimensions of the original but only poorly approximated its artistic merits. The "Magritte" was more efficient, but not finished as smoothly as the work of the Belgian surrealist.

At IFAR's suggestion, Mrs. Staempfli's heirs reported the theft to Detective Alex Sabo of the Major Case Squad of the NYPD and listed the double loss with the Art Loss Register at IFAR. *Sans Famille* was illustrated on the cover of April's *IFARreports*, and the Picasso was catalogued as no. 359.

Shortly after the April issue was mailed, IFAR received a call saying that the Picasso was being offered by an owner in Chicago through a New York art dealer. IFAR spoke to the dealer and arranged for all the interested parties to meet to discuss this information, which might lead to a recovery. The meeting was set

René Magritte, Sans Famille *(1954), recovered.*



Forgery of René Magritte's Sans Famille *from the collection of Emily McFadden Staempfli.*

Miami Customs Recovers Rubens Oil Sketch for Spain

for May 31, but on the morning of May 30, Joseph Guttmann, a Los Angeles art dealer, brought the Picasso in to Sotheby's New York and showed it to John Tancock.

Mr. Tancock, head of Impressionist and Modern Paintings at Sotheby's, immediately recognized the work as stolen for two reasons: he'd seen it listed in *IFARreports*, and he himself had appraised the pictures for the estate and had seen the Picasso and Magritte fakes in Mrs. Staempfli's apartment. With Mr. Guttmann's agreement, Sotheby's notified IFAR and gave us Mr. Guttmann's New York address and telephone number. IFAR called Det. Sabo's office and found he was off for the day, but his colleague, Det. Joseph Keenan, went into action and arranged to recover the painting at Mr. Guttmann's New York apartment.

Mr. Guttmann told police that he had brought the Picasso to Sotheby's on behalf of a jeweler who had received it in lieu of a $300,000 debt. It later developed that this story also had a Chicago connection, a supplier of gold jewelry to Sears.

On the evening of May 30, all local television news programs covered the press conference called by the police to announce the recovery of the Staempfli Picasso. All of the broadcasts concluded by saying the Magritte was still sought, and the next afternoon it was turned in to the Brooklyn District Attorney by an individual who has not yet been identified.

The New York art dealer did attend the May 31 meeting having learned of the recovery. Police and the estate would like to learn more about the trail that brought the Picasso to a jeweler and the Magritte to the individual who turned it in. The paintings are recovered, but the criminal investigation is still open.

Constance Lowenthal

La Coruña's Rubens. Recovered.

A pink and turquoise art deco hotel on historic Collins Avenue in Miami Beach was the setting when U.S. Customs seized a stolen Rubens oil sketch on May 6. The tiny 10-by-6 inch panel was taken from the Museo de Bellas Artes in La Coruña, Spain, in September 1985. In late April, U.S. Customs telephoned IFAR and described the picture, and we confirmed that Interpol had reported its theft to IFAR along with a second sketch.

The recovered panel represents a radiant woman, partially clad, perched on a cloud. Scholars disagree on whether she is Aurora, Psyche, or a personification of Reason. The second stolen sketch represented Daedalus and the Minotaur; it was recovered in 1988, and an exhibition to celebrate its recovery was held last year, according to Felix de la Fuente Andres, director of the museum. Both panels are sketches for the uncompleted decoration of Philip IV's hunting lodge, La Torre de la Paráda, in the Pardo hills near Madrid. The building was destroyed in 1710, during the War of the Spanish Succession. Other surviving sketches are in museums in the United States, Europe, and Great Britain.

Charles Scribner III, an art historian who specializes in Rubens studies, flew to Miami at Customs' request and joined the "buyer" in the hotel to verify that the picture in the manila envelope was the real McCoy. After all, the seller wanted $3.5 million for the picture. Dr. Scribner relished the "role" of New York expert and played it to the hilt, giving a connoisseurship tutorial on the aesthetic merits of Rubens's spontaneous brushwork to his captive audience. All around the hotel, armed Customs agents waited and listened to the secret broadcast.

Dr. Scribner described the scene to IFAR as a "tableau vivant from 'Miami Vice'," and expressed his "total admiration for the artistry of the Customs officials on the case."

Rubens, who was knighted for his service as a diplomat by kings of both England and Spain, would have applauded the finesse with which Customs orchestrated the maneuvers not to mention the international significance of the picture's return to Spain.

The day after successfully recovering the Rubens, Customs announced the arrest of the four Miami suspects: two Nicaraguans, Robert Alvarez and his son, José Pablo; Michael Dimitioff, an Austrian national; and a woman, Orli Beigel of Mexico. Felix de la Fuentes Andres told IFAR that one of the Nicaraguans had been arrested in Sweden when the "Daedalus" panel was recovered there. That man was charged with possession of stolen property but could not be connected with the theft itself.

Constance Lowenthal and Paloma Botin

IFAR Helps Police Recover 16th-Century Franco-Flemish Allegory

Franco-Flemish Allegories of the Virgin Mary *recovered in New York after information surfaced in Chicago.*

On April 2, IFAR received a call from Sergeant Ron Smith of the Illinois State Police about a painting that was being offered for sale in Chicago, though it was physically in New York. A potential purchaser had contacted him because of doubts regarding the legitimacy of the painting. According to the information provided, it was attributed to an Italian artist, Giambattista Zelotti, and depicted the Annunciation. Armed with this information and a faxed copy of the painting, we at IFAR checked our records but found no work registered under that artist. However, we put Sgt. Smith in touch with New York City Police Detective Joseph Keenan of the Major Case Squad which handles art theft.

In further discussion with both Det. Keenan and Sgt. Smith, we found out that the painting was reportedly stolen from East Hampton but we still had no victim name or other information. But that was enough. A search through our files found the initial notification from a Detective Mott in East Hampton of the theft of a Franco-Flemish work depicting the *Allegories of the Virgin Mary* (*IFARreports*, Dec. '90, no. 1641). IFAR immediately contacted all three law enforcement agencies and gave them the information available. They were then able to proceed.

Det. Keenan and his colleague, Detective Stephen Carapacca, set a "buy" into motion. After negotiating for several days with the "seller" over the telephone, they arranged to meet Mr. Zion Morrally of Chicago in the Gramercy Park Hotel on May 3 to "buy" the work. As soon as the painting was identified as indeed being the one stolen from the East Hampton home of Paul Manheim, the detectives arrested Mr. Morrally. He has been charged with criminal possession of stolen property. It was Morrally who "made" the attribution of the painting to Zelotti and presented it as such to the private collector in Chicago rather than correctly identifying the work as a Franco-Flemish 16th-century anonymous *Allegories of the Virgin Mary*. Perhaps he had hoped to increase its appeal by appending an artist's name to the painting.

Other items taken at the time of the burglary, including a Chinese brush calligraphy of a sage, a mahogany bracket clock, and a Lalique clock, are still missing and the search continues.

Anna J. Kisluk

Miniatures Stolen

Private Collection, Cincinnati

More than fifty miniatures have been stolen from probably the most important and largest private collection of miniatures in the United States. The collection contains over two thousand works with representative examples from both Europe and the United States, ranging from the 17th to the 19th century. It is particularly strong in American miniatures from the late 18th to the early 19th century.

Prior to the advent of photography, miniatures were a visual reminder of a person's loved ones. They were often given to friends and relatives as tokens of affection to be carried or worn. Most portrait miniatures were painted in watercolor on ivory, a very unforgiving medium since one mistake meant disaster and no corrections or repainting was possible. Other miniatures, such as those on snuff boxes, were done in enamel on copper or other pigments on porcelain.

The miniatures which are included in this issue (nos. 587-96) are only a sample of those now missing from the collection. Many have been exhibited at museums in this country and abroad, including the Metropolitan Museum of Art in New York, the Ashmolean Museum in Oxford, England, the Corcoran Gallery of Art in Washington, the National Collection of Fine Arts at the Smithsonian, and other premier art institutions.

The subjects of the stolen works range from landscapes executed by Dutch 17th-century artists to the "eye" miniatures so popular in the 18th and 19th centuries. The latter represent the romantic phase in art as the eye was considered "the window of the soul." Artists represented in the collection include some of the most famous miniaturists of America, England, and France, such as Nathaniel Hone, Charles Peale Polk, Nathaniel Rogers, Samuel Collins, Piat Joseph Sauvage, and Ignazio Pio Vittriano Campana.

A.J.K.

Rare Jacob Maentel Stolen

Jacob Maentel, The Wiestling Family *portrait, stolen in Frederick, MD.*

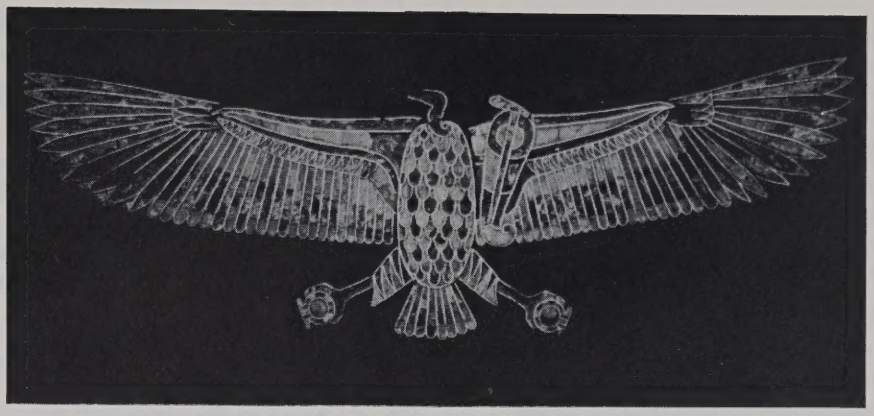
Frederick, Maryland Historical Society

A rare group portrait of the Wiestling family by the American folk artist, Jacob Maentel, was stolen on March 13, 1991. This watercolor depicts the Reverend Jacob Wiestling, his wife Rachel Wagner, and their daughter Maria. The Wiestlings were married on March 25, 1819 and their daughter was born on October 8, 1821. In addition to this work, there are only two other known Maentel group portraits as large as this, one in the Henry Francis du Pont Winterthur Museum and another sold at Sotheby's in October 1989.

There was no sign of a break-in at the Society, and police believe that the theft occurred while the building was open and occupied during daylight hours. The work may have been been stolen after hours but before the alarm system would have been set at closing time. As this was the only item taken, police speculate that the thief or thieves knew exactly what they wanted. Another art theft occurred in the area within the same time frame. Police believe the two thefts may be related since in the second case, too, the thief or thieves were very selective in what they took. Information on the second theft will appear in our next issue.

A.J.K.

College and Museum Clash over Egyptian Pectoral



Pectoral claimed by both Lafayette College and the Boston Museum of Fine Arts.

The Boston Museum of Fine Arts has asked a Federal District Court in Boston to affirm its ownership of a rare Egyptian pectoral: a gold, silver, and electrum vulture with a wingspread of almost 15 inches. Inlaid with carnelian and colored glass, the pectoral was included in an auction at Sotheby's New York, in 1980 (on an "estimate on request basis") but failed to meet its reserve price. Some months later, the auction house arranged for the Boston museum to purchase it from the consignor, a Pennsylvania antiques dealer, for $165,000, well below the hoped-for price.

Lafayette College in Easton, Pennsylvania, also claims ownership and has counterclaimed, asking the court to return the pectoral to Lafayette. The college's papers state that in the late 19th century Lafayette purchased the pectoral for $425, along with a tablet, a scarab, and a papyrus, from the widow of George Alfred Stone. He had bought the objects in Thebes in 1858.

The college asserts that it learned only recently that the Museum of Fine Arts had purchased the work. Lafayette usually kept the fragile object in a library vault with rare books and other valuables. The loss was not reported, Lafayette says, because the college was unaware that the object was missing. The thief took the related records so a subsequent inventory could not detect the pectoral's disappearance. The theft probably occurred during the Egyptomania of the late seventies when the treasures of Tutankhamun played to SRO crowds in many American cities.

C.L.

Recoveries

Paintings, Pastels, Mixed Media Works, Watercolors

ALLAN, David (Scottish, 1744-96). *Portrait of a Young Gentleman.* Oil on panel. 76.2 x 62.2 cm. *91.107.1. New York, NY. Jan. 1 '89. (*IFARreports*, Feb./Mar. '91, no. 268)

BOUDEWYNS, Adriaen Frans, the Elder (Flemish, 1644-1711). *Landscape with Travelers and Cows on a Road.* Oil on canvas. 113.5 x 170.0 cm. *91.107.8. New York, NY. (*IFARreports*, Feb./Mar. '91, no. 244)

MAGRITTE, René François Ghislain (Belgian, 1898-1967). *Sans Famille,* 1954. Oil on canvas. 74.9 x 55.2 cm. *91.166.2. New York, NY. Jan. 1 '80. (*IFARreports*, Apr. '91, no. 320)

MORTIMER, John Hamilton (English, 1741-79). *Bandit Carrying Severed Head.* Oil on copper. 23.5 x 17.8 cm. *91.107.11. New York, NY. Jan. 1 '89. (*IFARreports*, Feb./Mar. '91, no. 232)

MOUCHERON, Frederic de (Dutch, 1633-86). *Landscape.* Oil on canvas. 63.5 x 58.4 cm. *91.107.12. New York, NY. Jan. 1 '89. (*IFARreports*, Feb./Mar. '91, no. 220)

NORTHCOTE, James (English, 1746-1831). *Portrait of an Admiral.* Oil on canvas. 76.2 x 63.5 cm. *91.107.14. New York, NY. Jan. 1 '89. (*IFARreports*, Feb./Mar. '91, no. 233)

PICASSO, Pablo (Spanish, 1881-1973). *Head of a Woman with Golden Earrings,* 1943. Oil on paper. 50.0 x 32.5 cm. *91.166.1. New York, NY. Jan. 1 '80. (*IFARreports*, Apr. '91, no. 359)

POELENBURGH, Cornelis van (Dutch, 1586-1667). *Nymphs Bathing.* Oil on panel. 24.1 x 32.0 cm. *91.107.16. New York, NY. Jan 1 '89. (*IFARreports*, Feb./Mar. '91, no. 223)

ROCCA, Michele, Called Parmigianino the Younger (Italian, 1670/75-1751). *Flagellation of Christ.* Oil on canvas. 46.3 x 71.7 cm. *91.107.21. New York, NY. Jan. 1 '89. (*IFARreports*, Feb./Mar. '91, no. 262)

RUBENS, Peter Paul (Flemish, 1577-1640). *Dawn.* Oil on panel. 26.0 x 17.0 cm. *86.322.1. La Coruña, Spain. Sep. 17 '85. (*IFARreports*, Jul./Aug. '86, no. 631)

RUBENS, Peter Paul (Flemish, 1577-1640). *Minotaur with Daedalus in the Labyrinth, Crete.* Oil on panel. 27.0 x 17.0 cm. *86.322.2. La Coruña, Spain. Sep. 17 '85. (*IFARreports*, Jul./Aug. '86, no. 632)

STAVEREN, Jan van (Dutch, 1625-68). *A Hermit at Prayer in a Crypt,* 1642. Oil on panel. 61.3 x 47.3 cm. *91.107.40. New York, NY. Jan. 1 '89. (*IFARreports*, May '91, no. 419)

Unknown (British, 18th century). *Three-masted Vessel.* Oil on canvas. 29.2 x 45.1 cm. *91.107.3. New York, NY. Jan. 1 '89. (*IFARreports*, Feb./Mar. '91, no. 212)

Unknown (Dutch, 17th century). *Portrait of a Gentleman,* 1653. Oil on canvas. 62.2 x 55.9 cm. *91.107.5. New York, NY. Jan. 1 '89. (*IFARreports*, Feb./Mar. '91, no. 227)

Unknown (Franco-Flemish, 16th century). *Allegories of the Virgin Mary,* ca. 1600. Oil on canvas. Approx. 61.0 x 91.4 cm. *90.613.1. East Hampton, NY. Dec. 29 '89. (*IFARreports*, Dec. '90, no. 1641)

Unknown (French, 17th century). *Christ Carrying the Cross,* ca. 1640. Oil on panel. Diam. of tondo 29.7 cm. *91.107.6. New York, NY. Jan. 1 '89. (*IFARreports*, Feb./Mar. '91, no. 246)

Silver

SCHUPPE, John. English, 18th century. George II cow creamer, 1757. Approx. l. 15.2 cm. *91.176.1. New York, NY. Dec. 21 '90. (*IFARreports*, May '91, no. 512)

SCHUPPE, John. English, 18th century. George II cow creamer, 1758. Approx. l. 15.2 cm. 91.176.2. New York, NY. Dec. 29 '90. (*IFARreports*, May '91, no. 513)

Tapestries

European, 18th century, After RUBENS, Peter Paul. Six tapestries depicting the Liberal Arts. 2.0 x 3.0 m. (Mathematical Sciences and Rhetoric) and 4.0 x 3.0 m. (Philosophy, Music, Astronomy, and Fine Arts). *81.66.1-6. Castrojeriz, Burgos Province, Spain. Nov. 6 '80. (*Stolen Art Alert*, May '81, no. 95)

Musical Instruments

Stradivari, Antonio (1644-1737). Italian, 17th century. Violin, 1731. Maple. *90.482. Los Angeles, CA. Jul. 24 '90. (*IFARreports*, Aug./Sep. '90, no. 1300)

Corrections

Please note the following corrections to the Recoveries section in the February/March (1991) issue of *IFARreports*, p. 8:

RUBENS, *The Triumph of Constantine*, originally reported in *Stolen Art Alert*, Jan./Feb. '81, no. 15.

Pre-Columbian, Mayan cylinder vase, originally reported in *IFARreports*, Dec. '90, no. 1775.

Pre-Columbian, Olmec Were-Jaguar axe, originally reported in *IFARreports*, Dec. '90, no. 1777.

Please add the following description to no. 281 in the February/March (1991) issue of *IFARreports*:

French, 19th century. Mantle clock. Ormolu. 48.3 x 28.6 cm. Empire style on oval base with six feet. At right, a standing young maiden holding a wreath above a pair of birds; at left, a lion spout fountain; the spandrels with bees. *91.113. New York, NY. Oct. 26 '90. *Reward.*

Stolen Art Alert

In cooperation with the art community, insurance companies, police, the FBI and Interpol

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Stolen Objects

The stolen works listed in this publication are grouped under six main categories—Fine Arts, Decorative Arts, Antiquities, Ethnographic Objects, Asian Art, and Miscellaneous. Within these categories, they are further subdivided by object type and school.

*Each listing includes a brief description of the work, the IFAR catalogue number, and the date and place of theft. An asterisk * before the catalogue number means that a photograph of the stolen work is available, though not necessarily included in this issue. Anyone wishing further information on any object should contact IFAR.*

Please note that the information contained in each catalogue entry is supplied by the owner and that IFAR does not accept responsibility for the accuracy of information.

Fine Arts

Paintings, Pastels, Mixed Media Works, Watercolors

American, 20th Century

518 LI-LAN. *Correo Aereo*, 1990. Oil on canvas. 61.0 x 76.2 cm. Signed and dated on verso in u/l. Title inscribed on verso in u/l. *91.232.1. New York, NY. Apr. 23 '91.

519 MILLER, Kay. *Natural History*, 1986. Oil on canvas. 91.4 x 121.9 cm. A heart-shaped bush with thick droplets of purples, pinks, and reds at left; Sioux cording flutes at right, with one floating black and white flute, one end of which becomes a woodpecker's head; with a green background. 91.232.2. New York, NY. Apr. 23 '91.

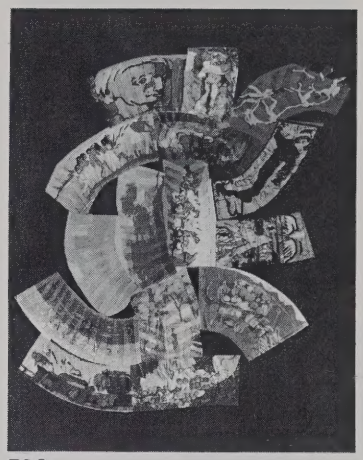
520 PINDELL, Howardena. *Art/West*, 1986. Mixed media on museum board. 88.9 x 68.6 x 5.1 cm. Framed in a plexiglas box. *91.232.3. New York, NY. Apr. 23 '91.

Belgian, 19th Century

521 BRAEKELEER, Ferdinand de (1792-1883). *Domestic Interior*. Oil on panel. 50.0 x 59.0 cm. *91.245.1. Duffel, Belgium. Oct. 13 '91.

522 BRAEKELEER, Ferdinand de (1792-1883). *La Prière de la pauvre mère (The Poor Mother's Prayer)*. Oil on panel. 37.0 x 30.0 cm. *91.245.5. Duffel, Belgium. Oct. 13 '91.

523 CARPENTERO, Henri Joseph Gommarus (1820-74). *Le Messager (The Messenger)*. Oil. 34.0 x 44.0 cm. Depicting a hunter wearing a cloak and a large black hat, with a child. 91.245.6. Duffel, Belgium. Oct. 13 '91.



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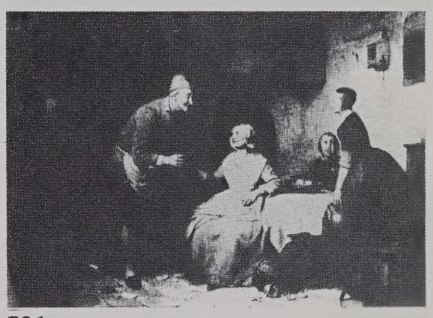

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524 PORTIELJE, Gerard (1856-1929). *L'Aubergiste (The Inn-keeper)*. Oil on panel. 24.0 x 18.0 cm. *91.245.3.

Duffel, Belgium. Oct. 13 '91.

525 VERBOECKHOVEN, Eugène Joseph (1798-1881). *Family of Goats with Ducks in a Landscape*. Oil on panel. 31.0 x 41.0 cm. *91.245.2. Duffel, Belgium. Oct. 13 '91.

Dutch, 17th Century

526 Unknown. *Seascape*. Oil on panel. 26.0 x 36.0 cm. Depicting ships flying English and Dutch flags, returning to harbor. 91.245.7. Duffel, Belgium. Oct. 13 '91.

Dutch, 19th Century

527 APOL, Lodewijk Franciscus H. "Louis" (1850-1936). *Winter Landscape*. Oil on panel. 22.0 x 29.0 cm. Signed. *91.253.1. Bilthoven, The Netherlands. Mar. 3 '91

528 ISRAELS, Isaac (1865-1934). *Two Women Wearing Hats*. Oil on cardboard. 60.0 x 40.0 cm. Signed with the stamp of Israels's workshop. Double-sided, with verso depicting a woman wearing a hat. 91.229.1. Amsterdam, The Netherlands. Apr. 23 '91.

529 JONGKIND, Johan-Barthold, Attr. to (1819-91). *Beach Scene in the Moonlight*. Oil on panel. 15.0 x 30.0 cm. 91.253.2. Bilthoven, The Netherlands. Mar. 3 '91.

530 ROOSENBOOM, Nicolaas Johannes (1805-80). *Winter River Scene with Skating Figures*. Oil on panel. 27.0 x 44.0 cm. *91.253.3. Bilthoven, The Netherlands. Mar. 3 '91.

Dutch, 20th Century

531 WIEDIJK, R.P.E.J. *Wedding*, 1975. Oil on canvas. 60.0 x 50.0 cm. Signed and dated in l/r: Roosje '75. *91.252.1. Amsterdam, The Netherlands. Oct. 14 '90.

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533

Flemish, 17th Century

532 CRAYER, Gaspar de, Attr. to (1584-1669). *The Virgin and the Infant Jesus*. Painting on copper. 17.0 x 23.0 cm. Signature "De Crayer" engraved on verso. 91.245.8. Duffel, Belgium. Oct. 13 '91.

533 RUBENS, Peter Paul, Attr. to (1577-1640). *Adoration of the Shepherds*. Oil on panel. 35.0 x 47.0 cm. *91.245.4. Duffel, Belgium. Oct. 13 '91.

536

538

Flemish, 20th Century

534 WAGEMAEKERS, Victor (b. 1876). *Chateau by the River*. Oil. 21.0 x 29.0 cm. Signed in l/l. 91.243.1. Knokke-Heist, Belgium. Feb. 24 '91.

French, 17th Century

535 TROY, François de (1645-1730). *Portrait of Marshal Vauban*. Oil on canvas. 67.0 x 57.0 cm. Signed on verso: François de Troy. Three quarter view of a man with a large wig and white cravat, probably wearing armor. *91.250.2. Geneva, Switzerland. Aug. 28 '90.

French, 18th Century

536 DROUAIS, François Hubert (1727-75). *Madame de Pompadour*, 1726. Oil on canvas. 23.0 x 32.0 cm. Depicting a woman wearing a lace trimmed bonnet and wearing a flowered dress with lace edging on the bodice, her hands in a muff. In a frame with oval opening. Bears a plaque below with name of the artist and the sitter. One of several known versions of the same sitter including one titled "Mme. Oudrey." *91.249.1. Frankfurt. Dec. 2 '90.

French, 19th Century

537 BLANCHE, Jacques Émile (1861-1942). *Portrait of a Woman*. Oil on canvas. 80.0 x 63.0 cm. Half-length portrait of a young woman with upswept hair leaning on her left elbow with her head touching her left hand and holding a book in her right hand. *91.250.3. Geneva, Switzerland. Aug. 28 '90.

538 VERNET, Horace (1789-1863). *Tiger Attack on Desert Caravan*. Oil on canvas. 150.0 x 220.0 cm. Depicting a woman seated on a camel and holding a child in the center, a horseman brandishing a spear in front of the camel, with four tigers attacking the group and a group of men and horses fleeing in the background. *91.235.1. Milan, Italy. Feb. 24 '89.

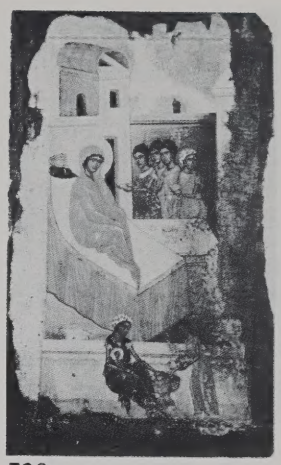
Greek, 16th Century

539 Unknown. *Birth of St. John the Baptist*. Distemper on panel. 86.0 x 50.0 cm. Two women in the lower left foreground, one holding a child and the other pouring a liquid into an urn, a woman, probably St. Elizabeth, with four young women to her left, buildings in the background, and inscriptions in the upper right. *91.240.1. New Orleans, LA. Aug. 16 '91.

Italian, 16th Century

540 CORREGGIO (Antonio Allegri), Attr. to (1489-1534). *Transfiguration of Christ*. Oil on canvas. 123.0 x 88.0 cm. *91.230.1. Moltrasio, Como, Italy. Mar. 15 '90.

541 GIORGIONE da Castelfranco, Attr. to (1477-1510). *Christ on the Road to Calvary*. Oil on panel. 63.7 x 45.5 cm. *91.230.2. Moltrasio, Como, Italy. Mar. 15 '90.



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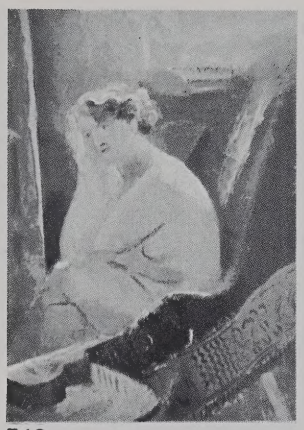

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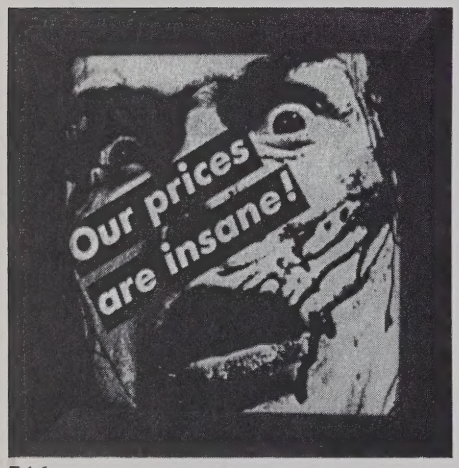

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Italian, 17th Century

542 Unknown. *Miracle of Spring.* 200.0 x 120.0 cm. Probably Florentine. An altarpiece depicting a part of the cycle of the life of St. Clement with the figure of the saint in the center surrounded by other figures, one male figure half kneeling at right with hand on a sword, a landscape in the background. (Originally set within an architectural frame, a dove at the top above a triangular pediment, two columns with a star and bar design and with gilt capitals flanking.) *91.242.1. Rome, Italy. Mar. 23 '91.

Spanish, 20th Century

543 PICASSO, Pablo (1881-1973). *Seated Nude with Guitar,* 1920. Oil on canvas. 97.8 x 72.4 cm. Signed in l/l: P. Picasso. *91.255.1. Vancouver, B.C., Canada. Jul. 1 '89.

Swedish, 18th Century

544 ROSLIN, Alexandre, Attr. to (1718-93). *Portrait of Tsar Paul I.* Oil on canvas. 82.0 x 64.0 cm. Half-length portrait of the Tsar of Russia wearing a powdered wig and a crimson coat with a sash across his right shoulder. *91.250.4. Geneva, Switzerland. Aug. 28 '90.

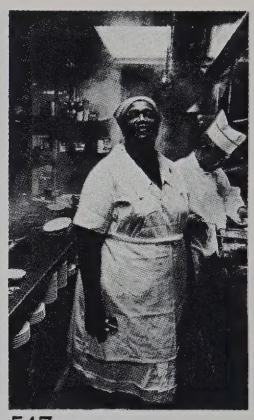
Swiss, 19th-20th Century

545 PEDRETTI, Turo. *Portrait of Artur Caflisch.* Oil on canvas. 68.0 x 49.0 cm. Signed. Three-quarter view of a man wearing a broad-brimmed felt hat and dark glasses, with a pale shirt and bow tie and brown jacket. *91.250.1. Geneva, Switzerland. Aug. 28 '90.

Photographs

American, 20th Century

546 KRUGER, Barbara. *Untitled,* 1987. Lenticular photograph. 50.8 x 50.8 cm. A lenticular plastic photograph with a double image: one image depicting a screaming old man with the inscription "Our prices are insane!"; the second image depicting the man with the inscription: "I'm just looking." In a red frame. One of an edition of four. *91.232.5. New York, NY. Apr. 23 '91.



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547 SIMPSON, Coreen. *Lady Head Chef, NYC,* 1979. *91.232.4. New York, NY. Apr. 23 '91.

548

Prints, Drawings

Dutch, 17th Century

548 REMBRANDT Harmensz van Rijn (1606-69). *Abraham and Isaac.* Etching. Signed *91.253.4. Bilthoven, The Netherlands. Mar. 3 '91.

Decorative Arts

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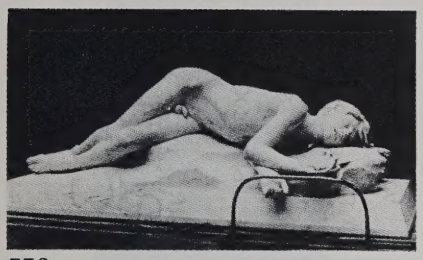

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Sculpture

American, 20th Century

549 SIMON, Sidney (b. 1917). *Piggy's Back Seat Driver*, 1979. Walnut and peroba wood. 167.2 x 101.6 x 35.6 cm. Signed and dated on the rear license plate. *91.234.1. Brooklyn, NY. Apr. 29 '91. *Reward.*

French, 19th Century

550 PEYNOT, Emile-Edmond (1850-1932). *Pro Patria*. Marble. Bears catalogue no. 4038.LUX.84. Depicting a nude young man lying on his side and holding a broken sword in his right hand. *91.246.1. Saint Aubin les Elbeuf, France. Nov. 24 '90.

Ceramics, Pottery, Porcelain

French, 19th Century

551 Sèvres vase, ca. 1880. Porcelain with ormolu mounts. 67.5 x 17.0 cm. Bears interlaced Sèvres "l"s on the inside of the cover. The oviform body with cover and dark blue ground with a reserve depicting a man in red wearing a diadem and a woman in a white gown, her right breast uncovered, both figures darting against the wind in front of a waterfall and led by two cupids, all within a framework of foliage and heather; the verso with a landscape en grisaille. *91.237.1. Roeselare, Belgium. Jan. 16 '91.

552 Sèvres vase, ca. 1880. Porcelain with ormolu mounts. 67.5 x 17.0 cm. Bears Sèvres interlaced "l"s on the inside of the cover. The oviform body with cover and dark blue ground with a reserve depicting a couple embracing and kissing, each with a hand on a panel held by two cupids on which is written "Serment d'aimer toute sa vie;" all within a framework of foliage. *91.237.2. Roeselare, Belgium. Jan. 16 '91.

Folk Art

American, 18th Century

553 MAENTEL, Jacob, Attr. to (1763-1863). *The Wiestling Family*, 1823. Gouache on paper. 52.1 x 45.7 cm. Bears a brass plaque attached to frame with the inscription "The Rev. Jacob H. Wiestling, his wife, Rachel Wagner Wiestling and daughter, Mary Catherine. Marshall Lingman Etchison Collection." Also bears note on verso "Samuel Christopher Wiestling, Oschats in Germany, Born June 4, 1760, Died April 29, 1823." *91.225.1. Frederick, MD. Mar. 14 '91.

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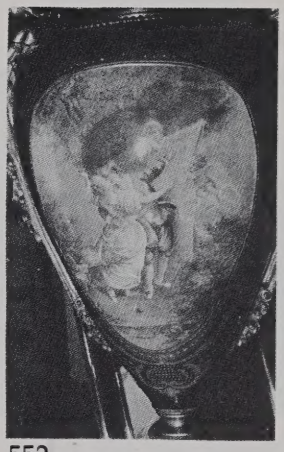

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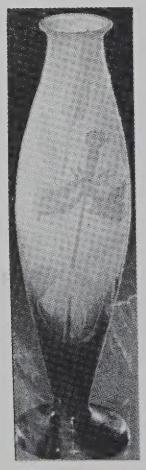

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Glass

American, 19th Century

554 TIFFANY, Louis Comfort (1848-1933). Lamp. Overlaid glass. Signed on the bottom: L. Comfort Tiffany. In two parts, both molded in shades of green and burnt orange with a design of leaves and with brass fixtures. *91.233.1. Jackson Heights, NY. Apr. 10 '91. *Reward.*

French, 19th Century

555 GALLÉ, Émile (1846-1894). Cameo vase, ca. 1900. Blue-green glass with yellow overlay. Ht. 34.3 cm. Bears etched signature on one side. Ovoid form with a design of leaves and floral forms in yellow and gold glass overlaid on blue-green glass. *91.228.1. San Francisco, CA. Apr. 23 '91.

556 GALLÉ, Émile (1846-1904). Cameo vase. Overlaid glass. Ht. 59.0 cm. Bears etched signature of Gallé. Of oval form, decorated with peony plants in shades of blue at the base and red shading at the top *91.231.1. Paris, France. Dec. 18 '90.

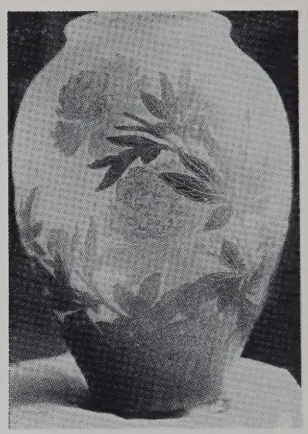
557 GALLÉ, Émile (1846-1904). Vase. Pâte de verre. Ht. 45.0 cm. In shades of pale green and brown and decorated with a relief design of wild tulips in shades of green, gray, and pink produced by grinding and etching. *91.236.1. Pully, Vaud, Switzerland. Jan. 11 '91.

Judaica

European, 19th Century

558 Breastplate for the Torah, ca. 1880. Silver. Among thirty-four items stolen from a synagogue. *91.244.10. Brno, Moravia, Czecho-Slovakia. Oct. 3 '90.

559 Crown, ca. 1850. Silver. Among thirty-four items stolen from a synagogue. *91.244.9. Brno, Moravia, Czecho-Slovakia. Oct. 3 '90.



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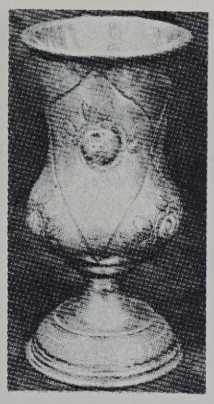

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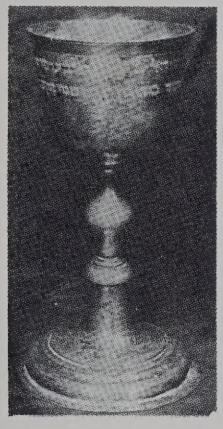

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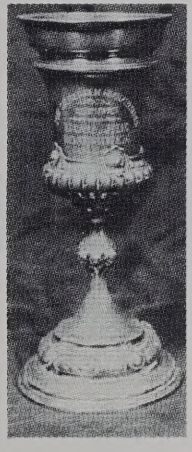

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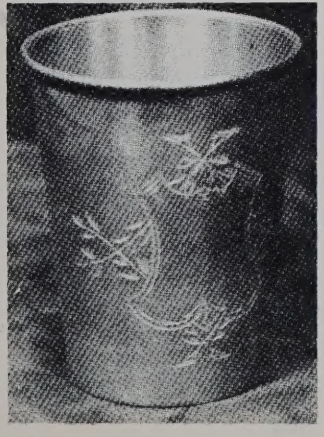

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560 Goblet (kiddush), ca. 1850. Silver. Engraved with flowers and leaves. Among thirty-four items stolen from a synagogue. *91.244.4. Brno, Moravia, Czecho-Slovakia. Oct. 3 '90.

561 Goblet (kiddush), ca. 1850. Silver. Among thirty-four items stolen from a synagogue. *91.244.12. Brno, Moravia, Czecho-Slovakia. Oct. 3 '90.

562 Goblet (kiddush), 1876. Silver. Bears the inscription on the foot: "Edward-Julie Rosenzweig." Among thirty-four items stolen from a synagogue. *91.244.13. Brno, Moravia, Czecho-Slovakia. Oct. 3 '90.

563 Goblet (kiddush). Silver. Engraved with a stylized floral design. Among thirty-four items stolen from a synagogue. *91.244.15. Brno, Moravia, Czecho-Slovakia. Oct. 3 '90.

564 Goblet. Silver. Bears four lines of inscription in Hebrew on bowl. Among thirty-four items stolen from a synagogue. *91.244.3. Brno, Moravia, Czecho-Slovakia. Oct. 3 '90.

565 Group of five Torah finials (rimonim), ca. 1880. Silver. Comprising one matching pair and three single finials. Among thirty-four items stolen from a synagogue. *91.244.5. Brno, Moravia, Czecho-Slovakia. Oct. 3 '90.

566 Group of three pointers for reading from the Torah (yad), ca. 1880. Silver. Each in the form of a rod with a hand with a pointing index finger. Among thirty-four items stolen from a synagogue. *91.244.8. Brno, Moravia, Czecho-Slovakia. Oct. 3 '90.

567 Hanukkah lamp, ca. 1880. Silver. Among thirty-four items stolen from a synagogue. *91.244.11. Brno, Moravia, Czecho-Slovakia. Oct. 3 '90.

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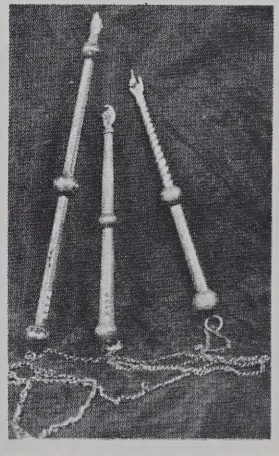
565 *1 of 5 stolen*



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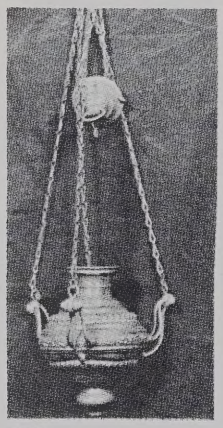

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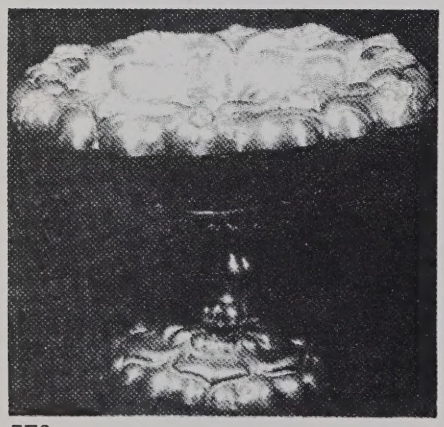

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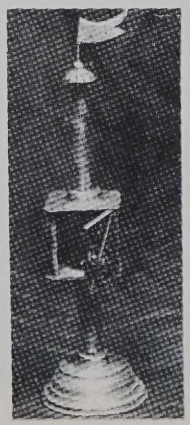

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568 Hanukkah lamp. Silver. With eight candlesticks, the repoussé plaque behind depicting a seven-branched Hanukkah lamp, rampant lions flanking, the whole surmounted by a crown. Among thirty-four items stolen from a synagogue. *91.244.19. Brno, Moravia, Czecho-Slovakia. Oct. 3 '90.

569 Lamp (ner tamid), ca. 1850. Silver. Chased with foliate bands on the body. Among thirty-four items stolen from a synagogue. *91.244.6. Brno, Moravia, Czecho-Slovakia. Oct. 3 '90.

570 Sacrificial dish. Pewter. Of circular form with a shaped stem and repoussé domed base. Among thirty-four items stolen from a synagogue. *91.244.22. Brno, Moravia, Czecho-Slovakia. Oct. 3 '90.

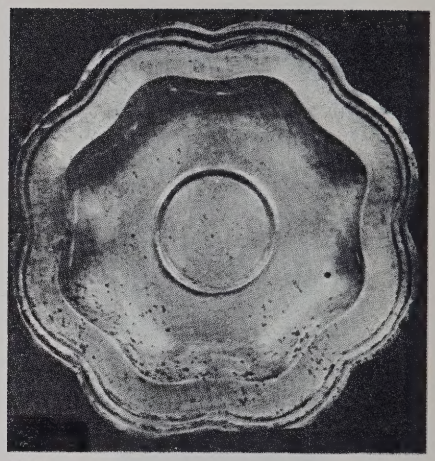
571 Spice box (besamin), ca. 1880. Silver. Among thirty-four items stolen from a synagogue. *91.244.7. Brno, Moravia, Czecho-Slovakia. Oct. 3 '90.

572 Tray. Silver. For seder dishes, of circular form with lobed edges. Among thirty-four items stolen from a synagogue. *91.244.20. Brno, Moravia, Czecho-Slovakia. Oct. 3 '90.

European, 20th Century

573 Breastplate for the Torah. Silver. With a repoussé design depicting the Tablets of Law, rampant lions flanking and surmounted with a crown. Among thirty-four items stolen from a synagogue. *91.244.17. Brno, Moravia, Czecho-Slovakia. Oct. 3 '90.

574 Breastplate for the Torah. Silver. Of oval form with a repoussé design depicting the Tablets of Law surmounted by a Star of David, rampant lions flanking, the whole surmounted by a crown. Among thirty-four items stolen from a synagogue. *91.244.18. Brno, Moravia, Czecho-Slovakia. Oct. 3 '90.



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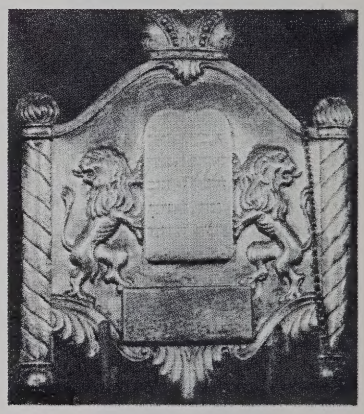

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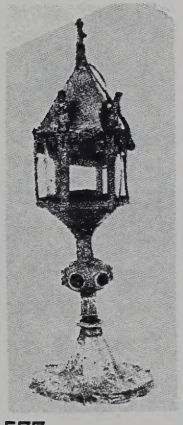

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575 Goblet (kiddush). Silver. With flaring lip and turned stem, on a domed base. Among thirty-four items stolen from a synagogue. *91.244.14. Brno, Moravia, Czecho-Slovakia. Oct. 3 '90.

576 Martele tray, ca. 1930. Silver. For seder dishes, of oval form with handles. Among thirty-four items stolen from a synagogue. *91.244.21. Brno, Moravia, Czecho-Slovakia. Oct. 3 '90.

Liturgical Objects

Italian, 14th Century

577 Reliquary. Silver? Of architectural hexagonal form, three statues, possibly of Sts. Peter, Paul, and Lawrence at the base of the pyramidal top, the stem inset with six medallions. *91.247.7. Marta, Viterbo, Italy. Dec. 16 '90.

Italian, 18th Century

578 Monstrance. Silver gilt. 52.0 x 26.0 cm. Bears an inscription on the base. *91.247.2. Marta, Viterbo, Italy. Dec. 16 '90.

579 Reliquary. Silverplate. 36.0 x 17.0 cm. For Sts. Vincent and Anastasius, on a wood base. *91.247.8. Marta, Viterbo, Italy. Dec. 16 '90.

580 BARTOLOTTI. Incense burner. Silver. Ht. 20.0 cm. Bears the marks of the silversmith, Bartolotti, under the base. *91,247.6. Marta, Viterbo, Italy. Dec. 16 '90.

Italian, 19th Century

581 Chalice, 1828. Silver. Ht. 26.0 cm. Bears an inscription and the coat of arms of the donor, Cardinal Macchi, and the date 1828. *91.247.3. Marta, Viterbo, Italy. Dec. 16 '90.

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583 Chalice. Silver. 27.2 x 14.9 cm. Bears two stamps on the base: a maker's mark (abraded) and a silversmith's guild stamp, no. 168, datable to 1815-70. *91.247.4. Marta, Viterbo, Italy. Dec. 16 '90.

583 Chalice. Silver. 28.5 x 13.4 cm. *91.247.5. Marta, Viterbo, Italy. Dec. 16 '90.

584 Monstrance. Silver and jewels. 82.5 x 36.0 cm. Inscribed on base: "D. Costantino Governatori anno 1925(?)." *91.247.1. Marta, Viterbo, Italy. Dec. 16 '90.

585 CAPPELLETTI (1815-38). Ciborium. Silver. 17.5 x 8.5 cm. Bears the hallmark for the silversmith Cappelletti. *91.247.10. Marta, Viterbo, Italy. Dec. 16 '90.

Italian

586 Ciborium. Silver and gilt. 24.5 x 10.5 cm. *91.247.9. Marta, Viterbo, Italy. Dec. 16 '90.

583

Miniatures

American, 18th Century

587 POLK, Charles Peale (1767-1822). *George Washington*. 2.5 x 1.3 cm. Signed in script below bust: "C. P. P." The ivory plaque with a black incised silhouette of Washington set into a gold ring. *91.238.6. Cincinnati, OH. Jul. 25 '89. *Reward*.

American, 19th Century

588 ROGERS, Nathaniel (1788-1844). *Portrait of a Young Woman*. Watercolor on ivory. 7.4 x 5.9 cm. In a plain gold frame, the reverse with a small glazed oval insert containing a memento of braided hair. *91.238.8. Cincinnati, OH. Jul. 25 '89. *Reward*.

589 VALLEE, Jean François de la. *Portrait of a Young French Naval Officer*, 1800. Watercolor on ivory. Diam. 6.8 cm. Signed in l/r: Vallée. Set within a circular boit-a-portrait of tortoise-shell. *91.238.10. Cincinnati, OH. Jul. 25 '89. *Reward*.

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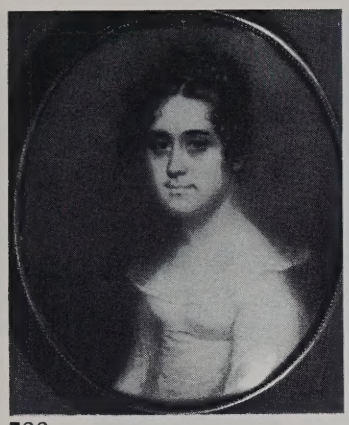
Dutch, 17th Century

590 BERCHEM, Nicholas, School of (1620-83). *Rural Landscape*. Oil. Diam. 6.4 cm. Depicting a pastoral scene with figures in lower left



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tending sheep and cattle with woods and trees at left and buildings at right. Measures 12.7 x 12.7 cm. with frame. *91.238.7. Cincinnati, OH . Jul. 25 '89. *Reward.*

English, 19th Century

591 Unknown. *Captain Peter Heywood, R.N.* Watercolor on ivory. 4.5 cm. Wearing a white collar with a black stock and white shirt and cravat, a white vest with gold buttons and blue uniform with white facings, gold lace, and gold buttons and epaulettes. Set in a gold case enamelled in black and white. *91.238.5. Cincinnati, OH. Jul. 25 '89. *Reward.*

European, 19th Century

592 Unknown. *Eye of Eliza Loring.* Watercolor on ivory, glass, and pearl. 2.5 x 1.9 cm. Inscribed on reverse: "Eliza Loring, ob.8 March 1815, alt. 54." Rectangular eye miniature of light brown left eye and light brown brow. Under beveled glass with split pearls and mounted as a brooch. *91.238.4. Cincinnati, OH. Jul. 25 '89. *Reward.*

French, 18th Century

593 PARANT, Louis Bertin (1768-1851). *Emperor Napoleon I,* 1810. Cameo, tortoise shell, and gold. 7.4 x 5.7 cm. Set within the lid of an oval tortoise shell box, the rim and border chased with gold acanthus leaves and with a shell and foliate thumbpiece; the interior lined in gold. Bears the engraved inscription on the bottom of the box: "This box was given in 1813 by the Emperor Napoleon to Monsieur D'Egville. Maître de Ballet of the Opéra--Paris in 1813--left by him to his son, the late J. H. D'Egville well-known water color artist who died aged 74 in 1880." Also bears the engraved inscription in the lid: "Bequeathed to: Lord Roseberry by Miss Cohen." *91.238.2. Cincinnati, OH. Jul. 25 '89. *Reward.*

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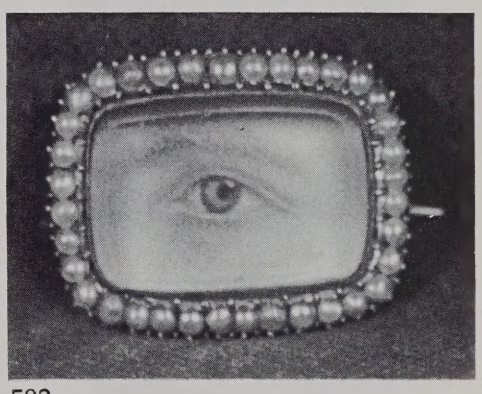

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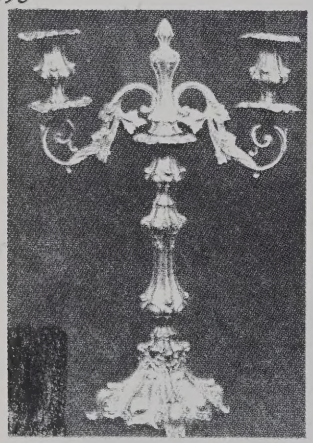

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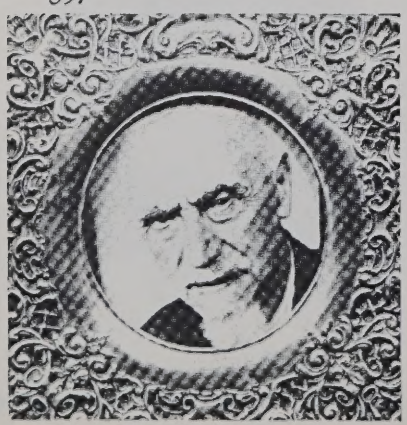

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German, 18th Century

594 FUEGER, Heinrich Friedrich (1751-1818). *Portrait of a Nobleman.* 5.7 x 4.7 cm. Set in a circular burl walnut box lined in tortoise shell which bears a label inscribed: "W. G. 90." *91.238.9. Cincinnati, OH. Jul. 25 '89. *Reward.*

Irish, 18th Century

595 HONE, Nathaniel, the Elder (1718-84). *Augusta Nott*, 1766. Watercolor on ivory. 3.8 x 3.2 cm. Signed in initials and inscribed "Capital N4 1766" in l/l. In a fitted red leather case. *91.238.1. Cincinnati, OH. Jul. 25 '89. *Reward.*

Italian, 19th Century

596 Unknown. *Southern Port Scene.* Gouache and tortoise shell. 3.2 x 8.8 cm. Snuff box in the form of 18th-century ship's hull, the lid inset with a miniature of a southern port showing fully-rigged ships at anchor with figures in the foreground, with buildings of a town on both shores. *91.238.3. Cincinnati, OH. Jul. 25 '89. *Reward.*

Silver

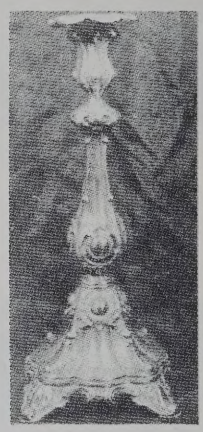
European, 19th Century

597 Candelabra, ca. 1880. Silver. Among thirty-four items stolen from a synagogue. *91.244.1. Brno, Moravia, Czecho-Slovakia. Oct. 3 '90.

598 Frame, ca. 1880. Silver. Decorated with openwork and with circular opening with photograph of Dr. R. Feder. Among thirty-four items stolen from a synagogue. *91.244.16. Brno, Moravia, Czecho-Slovakia. Oct. 3 '90.

599 Pair of candlesticks. Silver. Among thirty-four items stolen from a synagogue. *91.244.2. Brno, Moravia, Czecho-Slovakia. Oct. 3 '90.

596



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English, 18th Century

600 ARCHAMBRO, Peter. George II coffee pot, 1728. Silver. 26.7 cm. Hallmarked with maker's touch mark of crown and fleur de lis in shaped punch under bottom of top curve of handle and date mark. With a face mask under spout and under curve of handle. 91.226.1. Apr. 9 '91, *Reward.*

Tapestries, Textiles

European, 17th Century

601 Tapestry, 1600. Silk. 243.8 x 365.8 cm. Depicting two mounted figures in the foreground facing to the right, one with a beard, with a castle and rocky hills in the background at left and rocky shale in the extreme foreground. Primary colors are blue and tan. All within a border of cherubim showing their heads and bodies. 91.241.1. Emerson College. Boston, MA. Nov. 29 '89.

Antiquities

602

603

Jewelry

Egyptian

602 Necklace, 21st century B.C. Gold, glazed steatite, and stones. Strung with six gold falcon amulets and other beads and amulets, some of semi-precious stones. Ht. of gold falcon amulets approx. 2.5 cm. *91.239.1. New York, NY. Apr. 3 '91.

603 Necklace, Ptolemaic period. Carnelian, gold, and lapis. Composed of small carnelian and lapis disc beads, strung with small gold mushroom-shaped pendants. *91.239.2. New York, NY. Apr. 3 '91.

Ethnographic Objects

604

605

606

Sculpture

African

604 Female Hemba figure. Wood. Ht. 27.1 cm. Bears the number "73.320.1." From the Shaba region of Zaire. Part of a fertility fetish group and representing a woman with her hands placed on very elongated breasts and a hollow receptacle on her head, with a black patina. *91.248.1. Zaire. Jul. 1 '90.

605 Tshokwe mask. Wood and natural fiber. Bears the number "77.44.9." From the Bandundu region of Zaire. Has a red patina with designs carved on the forehead and under the right eye, and with a ruff of natural fibres. *91.248.3. Zaire. Jul. 1 '90.

606 Two-headed male Hemba figure. Wood. 28.2 cm. Bears the number "73.379.3." The figure seated on a three-legged stool and representing male and female ancestors. *91.248.2. Zaire. Jul. 1 '90.

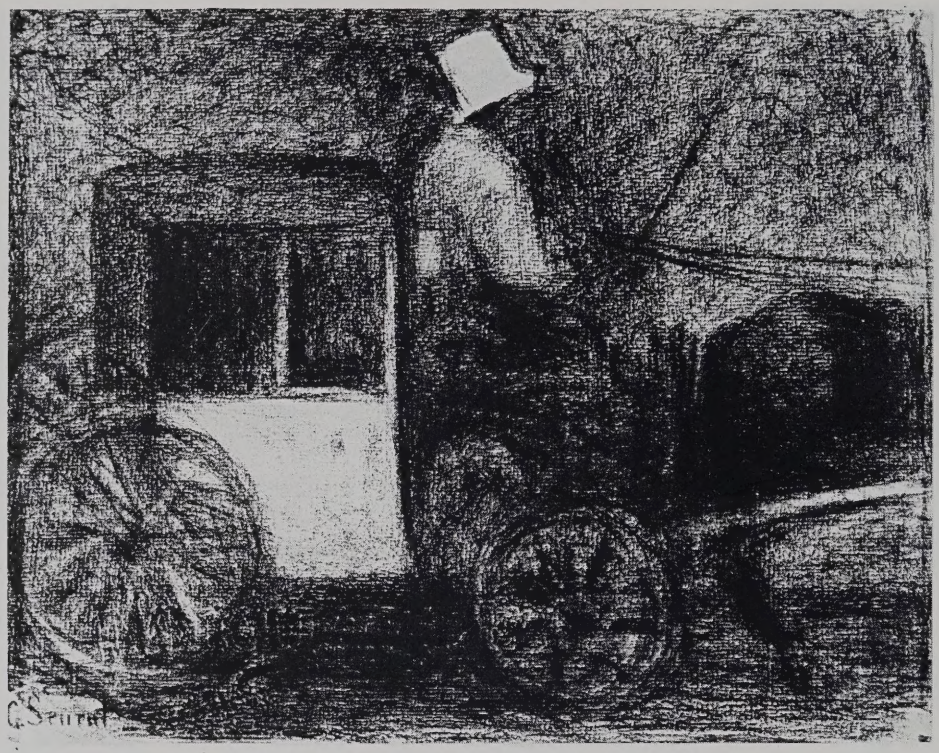
Miscellaneous Objects

Musical Instruments

French, 18th Century

607 LEJEUNE, François. Cello, 1789. 91.254.1. New York, NY. Mar. 31 '91.

Just In...
Seurat Stolen at Grand Palais



Seurat's Le Cocher de fiacre *stolen in Paris.*

Art thieves are becoming ever more bold it seems. During the night of Tuesday, May 29, a small conte crayon drawing by Georges Seurat was stolen from a major retrospective of the artist's work at the Grand Palais in Paris, on exhibit from April 9 to August 12, 1991. The drawing, titled *Le Cocher de fiacre* or *The Coachman* (illustrated on the front cover) is signed and dated 1887 and measures just 24.5 x 31.0 cm--small enough, unfortunately, to be carried away easily.

Enormous measures had been taken, however, to prevent such an occurrence. After last July's rash of thefts at three Parisian museums, France's Ministry of Culture ordered tighter security in all major French museums and closed several smaller ones. As a result, half of the $2.8 million budget for the Seurat exhibition "was slated for security," as reported in the May 30 edition of the *New York Times.*

The private collector and art dealer, Huguette Bérès, owns the Seurat drawing and loaned it the Grand Palais for the exhibition. As she pointed out, the theft is puzzling, given that Seurat's drawings are too well-known for this work to pass on the art market. Furthermore, Seurat's drawings have no estimated value, as they have not been sold at auction in many years.

What happens to stolen works by such famous artists that they are virtually unsaleable—as is the case with the paintings and drawings stolen in March of 1990 from the Isabella Stewart Gardner Museum, for example? Unfortunately, once a thief realizes that a work is too famous to sell, the art is often destined to a life in hiding. Such we hope, is not the fate of the Seurat.

The curator of the Seurat retrospective, Philippe Brame, has urged anyone with information leading to the possible recovery of the drawing to report it to:

B.R.B. (Brigade de
Répression du Banditisme)
3, rue de Lutèce
75004 - Paris
(33-1) 42 77 11 00

Caroline Goeser

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Rare Jacob Maentel group portrait of The Wiestling Family *stolen from the Frederick County Historical Society in Maryland.*